Watch for M-G-M's "Tug-boat Annie," Coming Loew's, Toronto, Next Week

CANADIAN MOVING PICTURE DIGEST

Vol. 25, No. 19 TORONTO 2, CANADA September 2nd, 1933

"NIGHT FLIGHT"

takes off on its history-making career—

THE FIRST CHAMPION OF M-G-M's 10TH CHAMPIONSHIP YEAR

(See Inside Cover)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

JUST A HINT O
WHAT'S COMING!

DAILY NEWS, SATURDAY, AUGUST 12, 1933

BEHIND the NEWS

By SIDNEY SKOLSKY.

Hollywood, Aug. 11.

A Great Picture

A GRAND treat is in store for you when "Night Flight" comes to Broadway. I made mention of this flicker after seeing three reels of it while Clarence Brown, the director, was dubbing in the sound.

The other day I saw the entire picture in the projection room. "Night Flight" is what the name implies. It tells of the pioneer adventure of night flying, when aviation ceased with darkness and fog. The entire action of the picture takes place between noon and midnight of the same day. The airplane sequences are the best that I have ever seen flashed on a screen.

The cast of "Night Flight" includes John Barrymore, Lionel Barrymore, Helen Hayes, Robert Montgomery, Leslie Fenton, Clark Gable, Myrna Loy and William Gargan.

John Barrymore said that he considered his performance in this picture one of the best he has done on the screen.

"NIGHT FLIGHT," comparatively, hasn't much dialogue. Clark Gable has about five lines in the entire picture. It is strictly a motion picture—action, and plenty of it. The real dialogue is supplied by the planes. It is the song of the motors that is thrilling, and the accompanying musical score.

Helen Hayes and John Barrymore meet only once during the picture. They have a great scene together, about the best in the flicker. Clarence Brown told me that Barrymore and Hayes played this scene only once, and he shouted "Cut take." Usually players do a scene four or five times before the director shouts "Take."

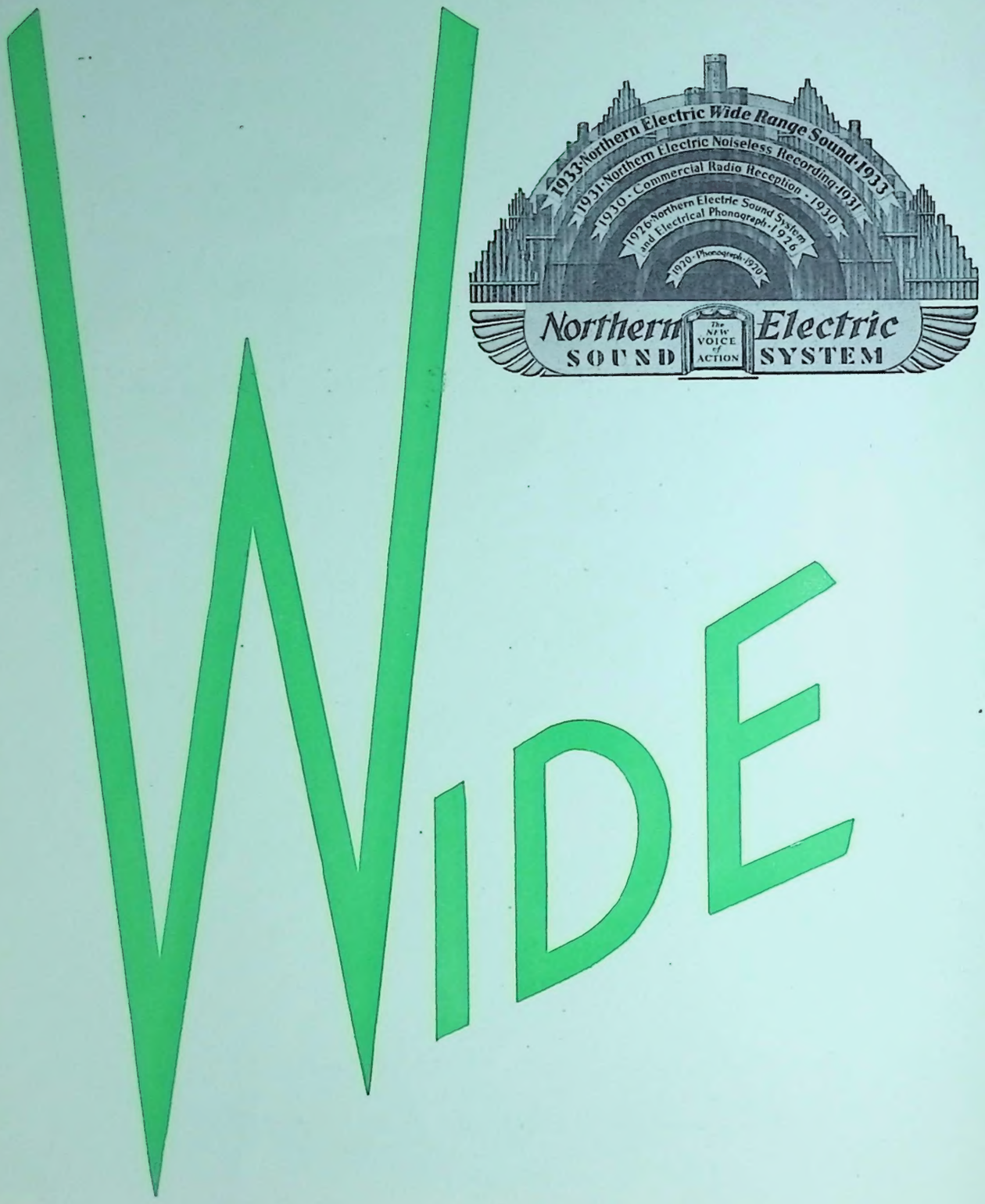
It was the first time Barrymore and Hayes had played together. Each had great respect for the other's ability. They were both on edge for that first take. Director Brown realized that. He got the scene once, and that was all he asked them to play it. "They were natural then," declared Brown. "Another time and they both would have tried using their little tricks."

M-G-M
—of course!

DO NOT READ . . .

IF you are not interested

The critics say:—



RANGE

- Gives real living force to the picture.—L.H., in *Winnipeg Tribune.*
- Voices lose all suggestion of the sepulchral tones which the early sound films gave them and "effects" are much more real.—D.M.L. in *Montreal Star.*
- To one who had witnessed the picture ("Cavalcade") before, the difference in reproduction was as startling as it was delightful. Music and laughter, the cadences of the human voice, booming guns and a woman's sobs—all were heard as they have never been heard before, on the screen.—W.H.M. in *Winnipeg Free Press.*
- New magic has come to the talking films.—*Ottawa Citizen.*

• • • •

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Subscription: $5.00 yearly
Telephone: Waverley 4929
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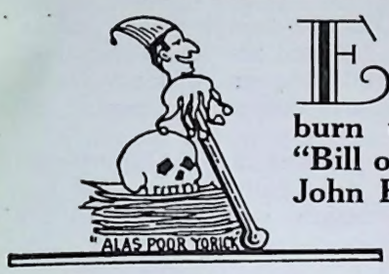
RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. Toronto

Vol. 25, No. 19 | TORONTO 2, CANADA | September 2nd, 1933

KATHERINE HEPBURN



EVER since your editor first saw Katherine Hepburn upon the screen in "Bill of Divorcement" with John Barrymore and Billie Burke, your editor knew that R.K.O. had discovered a new star. Miss Hepburn revealed a confidence, a surety of histrionic ability which belongs only to those who are natural-born players!

Despite the fact that many actors and actresses are made, the best always have, are and will be, born players. Katherine Hepburn is in that classification, which has been born to be a player. A great player! It is a most delightful experience to discover a new star.

It is equally delightful to have a sense of appreciation, which is capable of enjoying with the discoverer and the discovered that which has been discovered.

We congratulate R.K.O. We congratulate Katherine Hepburn.

We rejoice with R.K.O. and with Katherine Hepburn, for in her most recent R.K.O. picture, "Morning Glory", Miss Hepburn dispels all doubt as to her starry place in the motion picture firmament. She is a star among the prominent stars.

Mary Pickford said, in a recent interview which your editor had with her, "I believe that Katherine Hepburn is the coming great screen star."

Thanks, Miss Pickford, for your corroboration of our prophecy.

MARY PICKFORD

MARY PICKFORD is scarcely five feet from her pretty head to her dainty toes, but when interviewing her you forget the size, because Mary is such a big personality. Your editor was surprised to find Mary Pickford such a very young person — younger in appearance, and this means a close-up interview, than many of our younger stars; younger looking by far in life than she has at times been photographed. To see Mary face to face is to realize that no photo of her, regardless of its prettiness, is quite as pretty as Mary Pickford actually is!

You have often heard the expression, a "Yiddische Kopf", meaning a certain kind of cleverness, of common sense and shrewdness, plus foresight and hindsight combined, which is indicative of a compliment to the recipient. For instance, when President Roosevelt forgot the old party lines of campaign, prior to his election as President of the United States, and sensing the pulse of the Times, he talked for "The Forgotten Man", that is what might be called a "Yiddische Kopf".

Mary's head is Irish, Canadian-Irish, but listen to her talk and you will realize that despite her Irish ancestry, she has a "Yiddische Kopf" — which goes to prove that the public which makes gods, or goddesses, and the deities, which retain the worship of the public, become gods, or goddesses because they have a genius for that elevation. They remain upon the heights, through their genius, in addition to public approval!

Mary Pickford is a delightful personality to interview, to look at, to talk to, and what is perhaps the real test of Quality, an exceedingly interesting personality to listen to.

RAY PRESENTS

RAY LEWIS

OUR editorial page is devoted to two women, Mary Pickford who has long achieved fame upon the screen, and Katherine Hepburn, who is upon the horizon of public attention and approbation. Mary Pickford's long screen career is an inspiration to all new stars, who may learn from Mary Pickford that ability, plus hard work, concentration and devotion of effort makes a star's screen career the career and enjoyment of a life-time.

There is no time limit on ability; Marie Dressler proves this rule, and the public which Barnum said "loved to be fooled", let you give them all the hokum you desire, providing that the giver and the manner of the giving are genuine.

In other words, when Barnum gave the public a white elephant from the sacred groves of Siam, the elephant may have been born in Barnum's circus, he may have been painted white, but he, perhaps she, was an elephant and a fine example of that breed. Incidentally, that elephant was well-trained and displayed a degree of intelligence which inspired its public to exclaim "That elephant has more sense than a lot of people I know."

WHY I should get on the topic of elephants in talking about women stars is not just explainable, but Show Business is so full of hokum, wonderful, saleable, negotiable hokum, and hokum is so close to the memory of one of the greatest showmen, Barnum, and the memory of Barnum is so close to the appreciation of great players, that they group themselves together under the law of a natural association of ideas.

Following this line of thought I am brought to the threshold of fine pictures. If there is gold in the mines of Canada, of California, or any land, and gold is translated into terms of currency, which in Motion Picture language is "Another Language" for dough, then there is no more dough in mines than there is to be found in good pictures.

Everybody makes money out of good pictures. The producer who produces them, the distributor who sells them, and the exhibitor who in turn resells them to the public.

A good picture is the best guarantee for prosperity, which I know of in our particular field of operation.

Even the Stock Exchange, before which altar the wizards of finance and Industry so greatly worship, even this sacred Cow, which gives milk to be milked, can only be milked in our Industry through good pictures.

A group of good pictures will send any company's stock up several points, not through dividends on the earnings, but through the public's confidence and buying.

WARNER BROS. are enjoying that position now. "42nd St." and the "Gold Diggers of 1933" plus and etc., are making Warner Bros., a topic of conversation around brokers' offices.

"Buy Warner's, "Their pictures are big money-makers", these expressions are frequently heard. We hear the same remarks in connection with Loew's. "The Street" looks upon Loew's as a real buy, a stock which should be bought and held.

The public, the apparently foolish and non-thinking public is surprisingly wise on Motion Pictures. How much this public knows can be discovered in conversation with this public. It may surprise you to learn that the public can give you a history of Motion Pictures, enumerating stars, their pictures, the names of directors of which you, who are directly associated with Motion Pictures, may be envious.

And this knowledge is not only segregated to a youthful public, but a middle--aged and elderly public. In fact old people talk as much about stars and pictures as the flapper-public. Visit a summer hotel, at a summer resort, and listen to the conversation of the elderly people; generally and mostly Motion Pictures.

While we are talking about "Another Language" for gold, I am mindful of Metro-Goldwyn-Mayer's production of that most successful Broadway hit "Another Language", in which Helen Hayes, and Robert Montgomery appeared.

MY recent visit to the Capitol, where Major Bowes presides over a show which still makes the Capitol one of the first show-places in New York, was rewarded by the presentation of "Another Language". The screen version was as good as the stage show and this is unquestionably a compliment to the screen production, for the stage show was the biggest kind of a hit.

Helen Hayes was delightful in the stellar role, the one daughter-in-law, who cannot fit into the melting pot of a large family, the latter who are family-conscious, albeit mostly unconscious of the individual liberty of the respective members of the family.

HELEN HAYES has one of the best parts she has had in quite some time, and her interpretation was a delight to her host of followers. I do not know why in thinking of Helen Hayes I should be reminded of the position which George Arliss enjoys upon the screen, save that Helen Hayes' screen position is in some respects a similar one.

(Continued on page 13)

Warner Bros. have Eighteen Films on Way to Completion

Observations

By The Editor

REFERRING to the "First Night Shows", we are mindful of the Fox production, "Power and Glory", a Jesse Lasky production, which is termed a "narratage". The latter term means a story told by a story-teller. "Power and Glory" opens its story by revealing the funeral services of a man, whom we soon discover to have been in the classified groups of Big Business. A few employees make unfriendly comments in connection with "the departed", which remarks are resented by his secretary, who finally in defense of his employer and boyhood friend relates in narrative, the story behind the "Power and Glory" of the man.

The story is told to the secretary's wife and the scenes which follow are just as the secretary recalls them, consequently the continuity is not as we would expect it to be, some of the scenes being recent, and some early, in the life of the dead man, some half-way in his life.

* * * *

IT is surprising how interesting the story is, despite the fact that it jumps about considerably. Some of the critics talk about a new screen technique, but there is really nothing new, save the fact that one of the players tells the story, doing practically all the talking, just as we have in Fitzpatrick's Traveltalks. This narrator, however, drops his "narratage" where the players take up the thread. The public will consider it different, also entertaining, which is the principal factor.

Colleen Moore as the school-mistress does excellent work. Spencer Tracy is his usual excellent self, while the narrator, who is the secretary, is Ralph Morgan. The narratage reveals an excellent speaking voice, which heard at such length, still retains its pleasing quality.

"Pilgrimage" was another first run show seen in New York, which we were desirous of reviewing. It is a Fox picture in which Henrietta Crossman comes to the screen, and this actress, who achieved fame upon the Stage, will also come into her own upon the Screen. At present her style and voice are a little hard, but these rough spots will fade away, because Henrietta Crossman is an artist who knows how to be directed.

* * * *

"PILGRIMAGE" contains some big scenes and some very amusing ones. Two comedy scenes in "Pilgrimage" have not been excelled upon the screen; your observer is referring to the taxi-cab scene, which is a "riot", and the scene at the shooting gallery, both conspicuous for their originality. Marion Nixon as the "wronged girl" and Jay Warde, whom Crossman mothers, because she failed to properly mother her own boy, make the most of parts which do not strain their ability.

Betty Blythe makes her appearance in this picture in a bit of a part which still reveals Betty as statuesque and handsome. There is a small part played most admirably by one of the "star mothers" the latter who are sent as guests of the American Government, to France, to visit the graves of their sons, "who died to make the world safe for Democracy".

Some may think "Pilgrimage" is sentimentally sweet. Your Observer thinks that "Pilgrimage" is a very excellent picture.

YOUR Observer was prevented from seeing the opening of "Bitter Sweet", the Noel Coward United Artists production, which opened at the Rivoli, New York, the same evening as the premiere of Metro-Goldwyn-Mayer's "Dinner at Eight", but along the Rialto, the verdict on "Bitter Sweet", is "sweet on the box-office", "Entertainment which leaves a sweet taste in your mouth", etc., etc.

The Hal Horne publicity campaign on this picture has been designed to correspond with Noel Coward's idea in his creation of the play. The result has been an entirely original effect, advertising to catch the eye, and to inflame the imagination. Some say there is a lady in the moon, whose profile is plainly seen, and whose lips meet the lips of a man in the moon, both of them Gibson types. Perhaps Hal Horne had been moon-gazing when he caught the idea of his classy and nebulous drawings for "Bitter Sweet". Either that or "Moonshine", the result is the same, a "loving urge", "a rendezvous of lips."

* * * *

LAST WEEK your Observer had a few kind words to say about Universal's successful musical comedy, "Moonlight and Pretzels". We repeat that it has enough song hits to make a Broadway show a hit. Among the most catchy is "Honey are you making any money, that's all I want to know", "Ah, but is it love?", "Dusty Shoes", and the title song, "Moonlight and Pretzels", the theme song, "There's a little bit of you in every love song", etc., etc. "Dusty Shoes" reminds us of the "Forgotten Man" in "Forty-Second Street", it has been given a big setting and makes a grand finale for the big show.

"Moonlight and Pretzels" is given a real Budweiser atmosphere, or is it Pabst, or Schlitz? The brand is not the question because the "Moonlight and Pretzels' " brand is the real thing!

Universal has collected, or assembled, a chorus snappy enough and good-looking enough for a $2.00 show. Row after row of peaches, young, shapely, wonderful dancers, and who can also sing.

For good measure take a look at the cast, it features Leo Carillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles and a noticeable group of stage and radio stars.

* * * *

TWO interesting Universal notices announce that Mr. N. L. Nathanson has booked Universal product over the entire Famous Players circuit, and that The United Amusement Corp. of Montreal, of which George Nicholas is General Manager, has booked the Universal product for his entire circuit of theatres. No doubt, "Jimmy Grainger" had his finger in these substantial pies. Grainger has always had the reputation for getting play dates and at real money. Incidentally, Grainger has a wonderful ally in Clair Hague, it's a pleasure to give him business.

Samuel Goldwyn is to re-film "The Dark Angel" with Vilma Banky and Ronald Colman in the leads

YOU CAN'T BLAME EM

Look at This Line Up of

PRODUCTIONS AND PERSONA

We have pl

And we can

F. P. 1 (Does Not Answer) Here is a real film triumph. Never before has anything like it been seen on the screen. Story concerns the building of a "floating platform" in mid-Atlantic for the use of trans-ocean fliers and the efforts of criminal forces to annihilate the latest advance in science. **Conrad Veidt, Leslie Fenton** and **Jill Esmond** head the excellent cast. (Released in U.S. by Fox Films)

FACING THE MUSIC A farce-comedy with music in which **Stanley Lupino** capers through with irrepressible fun and humor. Bigger than "Sleepless Nights", with such well-known players as Jose Collins, Nancy Brown and Nancy Burne.

THE SONG YOU GAVE ME **Bebe Daniels** is seen for the first time in an English production. She enacts the role of a musical comedy actress, who has many male admirers. Bebe has some wonderful songs to sing and wears gorgeous gowns in this. **Victor Varconi** is her leading man.

LOYALTIES John Galsworthy's famous story read by countless thousands. This dramatic story of class and caste loyalty enables the popular **Basil Rathbone** to do the best acting of his screen career.

HEADS WE GO **Constance Cummings'** first British screen appearance. **Frank Lawton.** who is remembered for his work in "Cavalcade" plays opposite Constance.

YOU MADE ME LOVE YOU Imagine the attractive **Thelma Todd** playing the part of a beautiful shrew with the comical **Stanley Lupino** attempting to tame her. What a load of laughs these two laugh-provokers will provide.

THE ONLY GIRL In this we have the beauteous **Lillian Harvey.** A gorgeous production of piquant charm and sparkling satire, in which a Duke and a court hairdresser engage in a gay romance. Full of witty dialogue and entrancing music. (Released in U.S. by Fox Films)

I SPY **Ben Lyon** and **Sally Eilers** are teamed in this melodramatic farce that gives both these Hollywood players ample opportunity to provide lots of laughs and thrills for their many fans. Directed by Allan Dwan.

AUTUMN CROCUS This is the stage play that took New York City by storm and ran for an entire season. **Ivor Novello** and **Fay Compton** are the featured players.

SALLY IN OUR ALLEY This excellent production again brings the popular **Gracie Fields,** England's clown Princess of Fun and Melody, to the screen. As "Sally", Gracie depicts the role of the singing waitress in a Mile End coffee shop of London. How she sings and laughs her troubles away is a delight to the ear and eye.

THE RED WAGON A widely-read story of European circus life, written by Lady Eleanor Smith. **Lupe Velez** has the leading role

THE LOVE NEST **Gene Gerrard's** in trouble again, same as he was in "My Wife's Family". He is ably supported by **Camilla Horn** and **Nancy Burne.**

Educatio

TW

TOP NOTCHER (12)

SCREEN STARS (20)

MIRTHQUAKES (20)

ON

TERRYTOONS (16

BABY BURLESKS

SONG HITS (6)

TREASURE CHES

AS A DOG THI

BATTLE FOR LI

ROMANTIC JOU

KRAKATOA (3

EMPIRE FILMS LIM

RE FOR BEING PROUD!

es and Shorts for 1933-1934

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rt Subjects

BJECTS

dies, including Top Notch names and screen, with same cast in sical Comedies; big names, big e Musical Comedies (6).

ries of subjects by that lovable Clyde (8). Those black-face adio stars, **Moran and Mack (6),** creen, radio and vaudeville star,

slapstick comedies, including the **Frolics of Youth (6),** and the **Comedies (8)** with the **Coronets** ith laughs and pretty girls (6).

BJECTS

r that 100 per cent. appeal only can give. Smart, uproariously erfect.

rs with the great big pull. One the **Baby Stars** in the first rank

n of current popular numbers . Drama, humor and the best

lease a treasure chest packed risingjewels of entertainment ver the world

ly new and unique idea. Natural dogs with their animal friends. ith fresh, human appeal.

rama of Nature's bitter warfare, packed with thrills in every

of rare enchantment in all their beauty, with romantic narra- Claude Flemming.

WILD GEESE $10,000 prize novel by Martha Ostenso. Beautiful background of primitive wheat country. Big as the millions who have read it—a class attraction.

MY LIFE By Isadora Duncan. Based on the love life of the international dancer whose flaming career and tragic death made her world-famous.

HUSBAND HUNTERS OF 1934 Girls with gorgeous clothes—and without 'em. Girls, dancing, singing, wise-cracking. Catchy tunes, marvelous scenes, stupendous production—a musical hit—one that is sure to get the money.

THE ROSARY By Edwin Rose. Combination of book, play and song that have stirred the hearts of millions. Pulling power for the masses and the classes—backed by a big name star.

AN ENTIRELY DIFFERENT WOMAN Bound to raise discussion everywhere. Tells the story of a woman whose whole nature was changed by a blood transfusion.

SIN OF NORA MORAN Packed with feminine appeal. Cast includes **Zita Johann, Paul Cavanagh, Allan Dinehart, Henry Walthall.**

DIARY OF A BAD WOMAN Modern melodrama with intense emotional appeal—thrilling action—hair-trigger situations.

GAILY I SINNED New light on sex problems in these frank confessions of a modern girl. Drama of young lovers in rebellion against the moral code.

LAUGHING WOMAN From the novel by Carlos Keith. Brilliant drama of passion and intrigue on Broadway. Smart dialogue—sophisticated situations.

HUSBANDS AND LOVERS From the startling novel by Theodore Irwin. Based on authentic expose of divorce racket. Built for exploitation and showmanship.

CURTAIN AT EIGHT Written by Octavus Roy Cohen, big-name writer. Glamor of back stage comedy of quaint character, allure of mystery. Cast includes **Dorothy Mackaill, Natalie Moorhead, Dot Farley.**

SING SINNER SING By the famous Broadway playwright, Wilson Collison. A notable cast with **Paul Lukas. Leila Hyams, Donald Dillaway.**

The Uptown Theatre Previews F.P.1. British Film

On Wednesday evening of August 30th the Empire Films Ltd. presented a preview showing of "F. P. 1" (Flying Platform 1) at the Uptown Theatre.

The picture was directed by Eric Pommer, who was formerly a director for Ufa, Berlin, Germany, but who left because of the Hitler difficulties, to make pictures, we understand, in Italy, at the request of Mussolini.

There was also some reports to the effect that Eric Pommer would produce for Fox. The "F. P. 1" feature is part Fox, part Gaumont-British, part Ufa, part B.I.P.

This would indicate right at the start that the picture is so good that everybody wants the credit, and we presume the profits which must accrue to its distribution.

It is an unusual film, with a new idea, and therefor a new thrill, added to which there is some extraordinary photography, which should make the camera at least one of the featured players of this film.

Throughout the picture we were mindful of Jules Verne's "Twenty Thousand Leagues Under the Sea". The book preceded the submarine, in fact prophecied it; and the picture version proved as thrilling as the book.

"F. P. 1" prophecies a floating station twelve hours from several strategic and important points of contact by plane, a station in the middle of the Atlantic, where planes could be mustered, fueled, loaded with ammunition or food supplies, etc., etc. The mechanics of this station can be flooded for submersion, or left as it were to float upon the sea, are too extraordinary and mechanistic for your reviewer to attempt to explain, save that such mechanics are as interesting and as thrilling to the layman, as must be the theory of Relativity to Einstein, who conceived its Scientific value.

Now we do not wish you to run away with the idea that "F. P. 1" is an educational film, it is certainly not, bordering closer to the realm of mystery-drama, melodrama such as Sherlock Holmes would have fitted into. But "F. P. 1" is certainly educational from the standpoint of its marvellous photography, and the conception of such a Flying Oceanic Platform.

Conrad Veidt has a mysterious and most interesting part, half-hero, half-villain, according to stage traditions, but according to the wisdom of Eric Pommer and men of his mental stature, Veidt is given a character to portray, which combines those elements which make an interesting human.

Pommer's subtle direction was noticeable in the manner in which the characters of this picture talked, what they said, and the manner in which they moved in action. There was that air of naturalness, no attempt to say unusual things, conversation which would be the obvious conversation, and action which suited such an exchange of words.

The woman lead was played by Jill Esmond, who is said to have made quite a name for herself upon the stage in England. Jill Esmond is very attractive and does some excellent work in this picture. The juvenile lead is played by Leslie Fenton, inventor of "F. P. 1", who also deserves special mention with Conrad Veidt for the natural grace of characterization. There is a substantial bit, the part of news photographer, which is very true to form, in fact there are several excellent bits in accordance with the tradition of English pictures.

"F. P. 1" will make a hit in Canada, in fact in the U. S. territory also, for if it had only its idea, and its astonishing photography it would be off to a very good start in being a big picture, but in addition to these qualifications, it has very fine direction, in fact the best, a splendid cast, a love-interest, mystery and real drama.

—The Editor.

Empire Films Present An Inviting Program

EMPIRE FILMS LIMITED has lined up an attractive as well as a substantial program of pictures for the coming season. There are B.I.P. pictures, Majestic pictures, and the Educational program. In the B.I.P. group, we note that most excellent picture, reviewed in this week's issue, namely "F. P. 1".

A farce-comedy with Stanley Lupino, another musical setting in "Facing the Music", with Bebe Daniels, John Galsworthy's world-famous play, "Loyalties" with that delightful English actor, Basil Rathbone.

"The Only Girl" also looks promising with Lillian Harvey in the lead. Then there is that stage success "Autumn Crocus", with Fay Compton and Ivor Novello in the leads.

"Sally in Our Alley" with that rollicking comedienne, Gracie Fields.

The Majestic group includes Martha Ostenso's $10,000 prize story, "Wild Geese"; a dramatization of that tragic dancer's life, "My Life", by Isadora Duncan.

"Curtain at Eight" written by the well-known author, Octavus Roy Cohen; and a play from the pen of a Broadway playwright, Wilson Collison, titled, "Sing Sinner Sing".

There are several other pictures with well-known players in the cast, Paul Lukas, Leila Hyams, Dorothy Mackaill, Allan Dinehart, Henry Walthall, Paul Cavanagh, Natalie Moorehead, etc., etc.

The Educational Shorts, two-reelers and one-reel subjects, have twelve two-reel subjects with stage, screen and radio stars, of music and song.

There is a series of twenty, which include Mack and Moran in a series of six, another series of six with Tom Howard, while Andy Clyde is responsible for a series of eight.

The one-reel subjects include 26 Terrytoons, and about forty other one-reel subjects, in various groups of six and ten. There is a three-reel special, "Krakatoa", which is an unusual film and furnishes a novelty for any program.

William J. Conway Dies Following Stroke

William J. Conway, well-known in Canadian film circles, died suddenly on the evening of Sunday, August 27th following a stroke. Mr. Conway had apparently been in good health. The passing of "Billy" Conway is deeply regretted by his host of friends within the Industry, for "Billy" as he was familiarly called, had seen service with several of the Film Exchanges, Fox, Universal, and prior to his death as sales manager of the RKO Distributing Corp., since its inception in Toronto. Born in Guelph, he had been a resident of Toronto for about 25 years.

News From the Field

News from the Field announces that the Kum-C Theatre in Toronto, has replaced its "talkie" installation with a standard Northern Electric Sound System, opening on September 2nd.

Also, that the Star Theatre in Saint John's, Nfld., is adding Wide Range to its present "Voice of Action" installation. This is the first Wide Range installation to be reported in the ancient colony.

N. L. Nathanson is Reported to be in Control of Poli Chain of Theatres

Ray Presents

(Continued from page 8)

The Arliss fans will follow Arliss in every picture, and the Arliss fans are recruited from Class and Mass. Helen Hayes is building up the same kind of box-office following — at present it is more Class than Mass, but the Mass-Intelligence, which thinks slowly and moves accordingly, has the ability to be inspired to think and to act by merit, and Helen Hayes is getting that Mass following in Motion Pictures, because she is an artist.

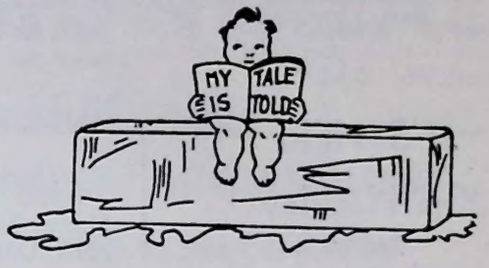
Robert Montgomery is always delightful. The ovation he received on his personal appearance, revealed why it was difficult to get seats at the Capitol, New York. The audience, all of it, and there was plenty of it, took Montgomery to its heart.

Montgomery appeared on the stage in a scene from the M-G-M picture, "Private Lives", and it went over big. Most of the players, who appeared in the stage play of "Another Language", were retained for the screen production, which of course makes the screen version better box-office, since these stage players have become identified with their characterizations, and these characters have become box-office.

PHILIP SPITALNY was the magician at the baton, with the orchestra presenting musical numbers from Victor Herbert. The following week, which was N.R.A. week at the Capitol, presented a musical feature, a spirited and much-applauded composition, the March of the N.R.A., composed by Philip Spitalny himself. The Capitol also presented a number of Radio favourites, a comely and fast-stepping chorus; a big show which retains for Major Bowes his title of a great showman of the old school, which means that grade of showmanship which is classy enough for the best, and not too classy for the least of these, his customers.

We cannot pass "Another Language" without recalling the splendid performance of that very gifted actress, the late Louise Closser Hale, who, in the role of mother and mother-in-law, registered an individual hit.

Talking of Robert Montgomery and his popularity, you should have heard the gallery, assembled to watch a tennis match at the Tennis Court of the St. Moritz Hotel, New York, gasp when it was announced that Robert Montgomery would play in a double! Did he get a reception? The fact of the matter is that Montgomery "stole" all the interest and the tennis fans were more interested in the personality of Montgomery than they were in his game, or the game which was being played! Montgomery was his usual smiling and unconcerned self, which is the secret of Montgomery's persuasive personality.



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Lyceum Theatre, Port Arthur, Ont.
Northland Theatre, Flin Flon, Man.
Liberty Theatre, Trail, B.C.

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Famous Players Canadian will Pay Bond Interest, October 1st.

Show Business

"The Kennel Murder Case" Nearly Finished

William Powell's newest starring picture, "The Kennel Murder Case", based on the recently published S. S. Van Dine mysetry novel, is nearing completion, and in all probability the last shots will be made this week at the Warner Bros. studios in Burbank, Calif. In this picture, Powell again plays his famous role of Philo Vance.

Alice White, petite blonde leading lady of a score of outstanding screen success, was placed under a long term contract this week by Universal. Miss White will have a prominent role in "The Good Red Bricks".

IT'S HERE

Ken Hackley

- and his -

Oklahoma Cowboys

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August 25th and 26th at Capitol Theatre, Cornwall, Ontario, we shattered all house records. Friday we showed to 3,100 paid admissions. On Saturday we showed to 3,492 paid admissions. AND HAD TO TURN HUNDREDS OF PEOPLE AWAY. House seats 1,200 — Population of city is 15,000.

Look Out House Records

— HERE WE COME —

Sept. 1 - 2—Capitol Theatre, Peterboro, Ont.
Sept. 6 - 7—Capitol Theatre, North Bay, Ont.
Sept. 8 - 9—Capitol Theatre, Sudbury, Ont.
Sept. 11 - 12—Capitol Theatre, Sault Ste. Marie, Ont.

FAMOUS PLAYERS CANADIAN THEATRES

Write or Wire for Open Time

TOM HOWARD

AGENT

Victoria Hotel - Toronto, Ont.

"Tug-boat Annie" Records New Highs Wherever Shown

"Tug-Boat Annie", Metro-Goldwyn-Mayer's latest Dressler-Beery epic is smashing box-office records wherever played. It has been held over for the third week at Loew's State, Los Angeles, and is touching new highs for the Boyd Theatre, Philadelphia; Oriental Theatre, Chicago; the Roxy Theatre, Tacoma; the State Theatre, Minneapolis; Hippodrome, Buffalo; Midland, Kansas City; Orpheum, Boston.

To quote from "Variety", "Apparently show business doesn't need the NRA or inflation, just give it a few more pictures like "Tug-Boat Annie".

"Mickey Mouse" Favorite in India

India's favorite movie star is Mickey Mouse, according to Mahomet Zahir Uddin Khan, potentate of Hyderabad, rich province of South Central India, now touring the United States. The Prince and his wife will sail from New York for home on September 1.

"Paris in Spring"

Preparations are nearing completion for the production of "Paris in Spring" at the Gaumont-British Studios. This picture will be directed by Albert de Courville.

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TORONTO, ONT.

Toronto Theatres

LOEW'S — Manager Jules Bernstein — "Midnight Mary", with Loretta Young, Ricardo Cortez, and Franchot Tone, a Metro-Goldwyn-Mayer picture.

UPTOWN — Manager Tom Daley — A Fox Film production, "Pilgrimage".

TIVOLI — Manager C. Appel — Lionel Barrymore in "Sweepings", with Alan Dinehart and Gloria Stuart, an RKO production.

IMPERIAL — Manager Jack Arthur — Ann Harding and William Powell in "Double Harness", an RKO picture.

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THE PRINCE OF WALES
Life story of the heir to the British throne.

I WAS A SPY
Madeleine Carroll, Conrad Veidt, Herbert Marshall, Edmund Gwenn.

FALLING FOR YOU
Jack Hulbert and Cicely Courtneidge co-starred. Nuf sed!

JACK AHOY
Starring Jack Hulbert. Walter Forde, director.

2 Starring EVELYN LAYE
"Waltz Time" and "Daughters of Eve". Magnificent musicals.

FRIDAY THE 13TH
Jessie Matthews, Edmund Gwenn, Sonnie Hale, Gordon Harker.

ORDERS IS ORDERS
Charlotte Greenwood, James Gleason, Cyril Maude in the cast.

3 Ralph Lynn-Tom Walls
Canada's favorite comedy team. "Cuckoo in the Nest" is the first.

THE GHOUL
Starring Boris Karloff. Another "Frankenstein" success.

THE CONSTANT NYMPH
Margaret Kennedy's favorite book and stage success.

AUNT SALLY
Starring Cicely Courtneidge, England's queen of comedy.

CHANNEL CROSSING
Matheson Lang, Constance Cummings, Edmund Gwenn.

MURDER PARTY
Leslie Banks, Ian Hunter, Jane Baxter, Muriel Aked.

OH, DADDY
Screamingly funny story from the pen of Austin Melford.

PARIS IN SPRING
Great cast. Great story. To be directed by Albert de Courville.

THIS IS THE LIFE
Binnie Hale and Gordon Harker in a gay musical romance.

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